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# THE MUSICAL HERALD

## DEVOTED TO MUSIC AND ART.

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No. 8.

### FRANZ LISZT.

It was at Raiding, Hungary, on October 22, 1811, that Franz Liszt began a career which has no parallel in the history of musicians. His life was one summer day of success, of which he himself was the sun; rising upon the world in brightness, lighting it in its unclouded splendor, and setting in a golden glow of glory. He has had none of the humiliations, felt none of the hardships which form such a dark background to the lives of so many musical geniuses. His father was a musical amateur of considerable ability, and fostered his son's evident talent for music. His first appearance in public, at the age of nine, was so marked a success that several Hungarian noblemen forthwith made themselves responsible for all the expense of his tuition in music, for the following six years. He first went to Vienna, where he became a piano pupil of Czerny, and took lessons in composition from Salieri and Randhartinger. Here he remained about three years, and then (in 1823) went to Paris with the intention of entering the *Conservatoire*. At that time, foreigners were not admitted to its privileges, and notwithstanding his remarkable talent, he was refused admission. This was hardly a drawback, however, for he received the private instruction of Reicha and Paër, while his fame as a pianist got additional lustre from the endorsement of the *connoisseurs* of a city which, then as now, held undisputed sway as the artistic capital of the world. During the first five years of his stay in the French capital, he made several extensive concert tours in Switzerland, Baden and England, the wonderful boy being everywhere received with the greatest enthusiasm. From 1827 until 1839, he was seldom heard outside of Paris. It was during this time (about 1834) that he formed a liaison with the Comtesse d'Agoult, better known by her *nom de plume* of Daniel Stern, by whom he had three children, two of whom are dead, the third being Cosima, widow of Richard Wagner, who had, as is well known, retired her away from her first husband, the pianist von Bülow. From 1839 until 1849, Liszt was on the wing, giving concerts throughout Europe, and exciting the wildest enthusiasm wherever he appeared. He then accepted an engagement as conductor of the Court theatre at Weimar, but gave it up in 1856. Weimar, however, remained his home up to the day of his death, although he every year spent a part of his time at Pesth and Rome. His recent triumphal tour in England is fresh in the minds of all. True to his Wagnerian predictions he had gone to Bayreuth, the Mecca where is buried the prophet of his artistic religion, to be present at the representation of the prophet's inspirations, and there he passed away, when the festival was in progress, while the oracles were speaking, on the 30th of July.

Liszt was a partisan—and a very enthusiastic one—of Wagner's doctrines. But for him, it is doubtful whether Wagner could ever have obtained a hearing. Hence is Wagner's own account of how "Richard Wagner" came to be produced: "At the end of my last stay in Paris, when ill, miserable and despairing, I sat brooding over my fate, my eyes fell on the scene of my 'Lohengrin,' which I had totally forgotten. Suddenly, I felt something like compassion that this music should never

sound from off the death pale paper. Two words I wrote to Liszt; his answer was the news that preparations for the performance were being made on the largest scale that the limited means of Weimar would permit." It was on this stage also, and under Liszt's management, that "Tannhäuser" and "Der Fliegende Holländer" were first produced. His love of the Wagnerian art-work, has, however, never stood in the way of his appreciation of the beautiful in the compositions of the great composers of all schools and countries, and if, while in Weimar, he brought out Wagner, he also presented Berlioz' "Benvenuto Cellini," "Genevieve" by Schumann, and Schubert's "Alfonso and Estrella." Liszt was extremely generous and charitable,

and therein follows Berlioz without being a servile imitator. In the words of another: "The poetical programmes Liszt chooses are, as it may well be expected from such a highly intelligent and penetrating mind, pertinent, and full of great musical suggestions. The form of his symphonic poems is not that of the symphony as developed by Haydn, dividing it into four distinct contrasting movements, but rather that of Beethoven's last string quartets, the different movements leading into each other without interruption. Another peculiarity of Liszt's compositions in question here is, that he generally develops his whole form out of one principal theme, sometimes out of one melodic motive; this he curtails, enlarges, varies, according to the laws of rhythm; tempo, harmonization, counter-point, and periodic construction, done here in the truest and most fanciful manner. By means of these different transformations of one main idea, the whole form gains a highly characteristic unity without becoming monotonous; the lights and shades produced by the different gradations and climaxes thus naturally belong to the whole picture; and all the varied contrasts have an intimate connection with and relation to each other. These compositions, although sacrificing to some degree the compactness of the different, separate movements of the old symphonic form, and approaching, here and there, the style of free improvisation, are, however, far from being planless compilations; a most intelligent master hand has prepared and developed every phrase and period with rare ingenuity and aim of purpose. That which seems, on a mere superficial glance, incoherent, and arbitrarily put together, is, when closely examined, nevertheless found to be of a logical progression and poetic continuity. The most bitter opponents of Liszt's style and method of composing are, however, forced to acknowledge his great mastery over the rich material that forms the basis of his symphonic poems; his power of harmonic modulation seems inexhaustible in new and effective ways; the variety of his rhythmic changes imparts to every respective period new intensity of life; the thematic development of a melodic motive, or of part of it, evinces a great degree of imagination and fancy. With regard to effective and brilliant orchestration, following faithfully the poetical meaning of every phrase, of every motive, of every passage, Liszt is second to none. Orchestral coloring, and thematic-harmonic development, are means, which in his works are, however, inseparably connected: one calls forth the other, logically and naturally."

### FRANZ LISZT.

money having no value for him save as it served to advance the cause of art or to alleviate the sufferings of the unfortunate.

As a composer, the true position of Liszt is unsettled. A few partisans consider him the greatest of the great; on the other hand, many opponents, while recognizing Liszt's merit as an exponent, deny that he is seriously to be considered as a composer of the first or even of the second class. This refers to his original work, and to his transcriptions of the works of others for the piano, which all admit to be unsurpassed. By the way, one of the best of his arrangements is that of "Rigoletto," which appears in this issue. In his original works, Liszt is an exponent of "programme

music," and therein follows Berlioz without being a servile imitator. In the words of another: "The poetical programmes Liszt chooses are, as it may well be expected from such a highly intelligent and penetrating mind, pertinent, and full of great musical suggestions. The form of his symphonic poems is not that of the symphony as developed by Haydn, dividing it into four distinct contrasting movements, but rather that of Beethoven's last string quartets, the different movements leading into each other without interruption. Another peculiarity of Liszt's compositions in question here is, that he generally develops his whole form out of one principal theme, sometimes out of one melodic motive; this he curtails, enlarges, varies, according to the laws of rhythm; tempo, harmonization, counter-point, and periodic construction, done here in the truest and most fanciful manner. By means of these different transformations of one main idea, the whole form gains a highly characteristic unity without becoming monotonous; the lights and shades produced by the different gradations and climaxes thus naturally belong to the whole picture; and all the varied contrasts have an intimate connection with and relation to each other. These compositions, although sacrificing to some degree the compactness of the different, separate movements of the old symphonic form, and approaching, here and there, the style of free improvisation, are, however, far from being planless compilations; a most intelligent master hand has prepared and developed every phrase and period with rare ingenuity and aim of purpose. That which seems, on a mere superficial glance, incoherent, and arbitrarily put together, is, when closely examined, nevertheless found to be of a logical progression and poetic continuity. The most bitter opponents of Liszt's style and method of composing are, however, forced to acknowledge his great mastery over the rich material that forms the basis of his symphonic poems; his power of harmonic modulation seems inexhaustible in new and effective ways; the variety of his rhythmic changes imparts to every respective period new intensity of life; the thematic development of a melodic motive, or of part of it, evinces a great degree of imagination and fancy. With regard to effective and brilliant orchestration, following faithfully the poetical meaning of every phrase, of every motive, of every passage, Liszt is second to none. Orchestral coloring, and thematic-harmonic development, are means, which in his works are, however, inseparably connected: one calls forth the other, logically and naturally."

Even in his life-time, Liszt seemed a legendary being. The tales of his wonderful powers of execution had invested him with a cloud of mystery and romance. In his day, hovered about Paganini; only Liszt's cloud was all illumined, a halo—while Paganini's was an Ossianic mist, weird and eerie. As a result, his death seems scarcely a death, but the natural relegation of a legend to the never-returning past. And yet until yesterday that legendary Liszt was living, breathing, active, moulding the musical thoughts and tastes of thousands. But then, who could dispute the power of legends over human destinies!

In our next issue we will publish an elegy for the great pianist and composer, the late Franz Liszt by our talented friend Kroeger. It is a noble composition, worthy of the deceased master.

# Kunkel's Musical Review

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ACCORDING to all accounts, the late meeting of the Music Teachers' National Association was liberally attended, and, hence, fairly successful. The size of the attendance is, however, an illusory standard of success. Scores, if not hundreds, of Western members used the meeting of the M. T. N. A. as an occasion for making business or pleasure trips to the East at reduced rates. The next meeting is to take place at Indianapolis, which is neither a summer resort nor a business centre of importance, and the attendance there will be a much fairer measure of the drawing power of the M. T. N. A. meetings *per se*. The Association seems, however, to have at last awakened to a realizing sense of the fact that a vague statement that its purposes are "the advancement of music," etc., etc., do not form a tangible platform to work from. In the election of Mr. Lavalley as President, it has placed itself on record as desiring to encourage in a practical manner the composers of America. It is true that Mr. Lavalley seems hardly to have, as yet, learned that there is anything else than New York and Boston in this country—at least, his programmes of American compositions would lead one to think so—but still he has started out right, and the committee selected to pass upon the works to be played before the Association, whatever may be said of its composition in other respects, certainly represents no section of the country. The Association has now, for the first time, gone about accomplishing a practical object in a practical manner, and for this it should be commended. If now it will set out having State associations created everywhere, and receive as active members only delegates from such bodies, it will gain stability and dignity and become something more than an occasion for railroad excursions and clam-bakes.

WHAT is wanted by the people in music that shall directly appeal to their feelings. The people are right in their desire, though they may not always know just when their want is properly supplied. They who know nothing of musical science cannot be improved by it, for music that is merely scientific is an unknown language to them. Of course, music may at once be scientific and full of inspiration, as the great masters of the art of tone have proven; but when science, instead of reinforcing the sentiment, either obscures or obliterates it, it lessens in the same ratio the power of music over the hearts of the masses. Genius makes of science its handmaid, while Mediocrity falls at its feet and worships it as a divinity. The masses can understand the lofty language of genius in its highest modes; they want none of the figures and technical talk of the mere musical grammarian. As they are buyers, they have a right to be heard, but, aside from that, their position is essentially logical and correct.

I now and then comes to our ears that certain so-called teachers of music discountenance their pupils' subscribing for KUNKEL'S MUSICAL REVIEW, on the ground that the music it contains is "not good," "not suitable," etc. Such teachers are either dishonest or grossly ignorant. Either they fear that the music of the Review may lessen the power of their own, or they are afraid that the music they can sell to their pupils, and hence their little commission thereon, or they themselves are unable to play the music of this paper, and try to keep it away lest the pupil, asking them to play some simple piece, should entrap them into displaying their ignorance, by a practical demonstration of the fact that they are unable to play even the simplest music the Review contains. In most cases, probably, the ignorance and the rogue are combined. The pieces we publish are of all grades, but not a phrase of music is permitted to appear inside of the covers of this publication that is not first-class of its kind. Those who are competent judges need not our assurance of the excellent quality of our music; but to those parents and others who have to rely upon the judgment of a teacher, we have no hesitancy in saying that any teacher who disparages our music, in so doing, proves himself or herself unworthy of their confidence on the ground of dishonesty or ignorance, or both. Ask such critics to play for you, at sight, some composition from the Review, and you will have the demonstration of what we say.

THE "American College of Musicians," otherwise known as the musical degree mill on wheels, after two years of persistent advertising of its desire to supply the "long felt want" of certificates of proficiency, was side-tracked at Boston during the meeting of the M. T. N. A., and its wooden machinery put into motion. Result: eight degrees granted! We have forgotten the names of the only eight persons in this country who have received the title of "musical teachers"; they were, one and all, hitherto unknown to fame, though, of course, they have now become the head and front of the musical profession of the United States. From the universal deluge of incompetency, eight souls—just as many as were saved in Noah's ark—have been rescued by the new ark on wheels of the "American College of Musicians." Round the he-wag, beat the Tom-John, let the huzzy-guzzy ring! "There are eight competent music teachers in 'these glorious United States'!" Hip-hip, hurrah! Eight out of two hundred thousand! Incredible! Let the good work go on! Of course, the "College" could not be expected to turn out so many as eight per year—

this year's grit representing really two years of active life—unless the machinery were somewhat improved. It will be improved, however, we have no doubt, so that an average of eight or even ten degrees per year may be expected. At that rate, the whole music teaching profession of the country could be furnished with certificates in about twenty-five thousand years, provided none died in the meantime. Even making allowance for probable mortality, and granting the teachers of music an average probability of active life of say fifteen years after getting their degree, we should, in fifteen short years, have the glorious number of one hundred and twenty competent teachers of music. As our population will then be about sixty millions, it will give each competent teacher a constituency of 500,000 persons, or about 100,000 families. "There's millions in it!" Who wants a degree? Don't all speak at once!

## LABEL-ISM.

If an ignorant person desired to familiarize himself with high-class English poetry, he could not go amiss in purchasing and perusing the works of Milton and Shakspeare. But if, after having read these authors, or perhaps read the titles of their works and then allowed them away in his book-case, he should put on airs and sneer at everything that did not bear the name of these writers, the universal opinion would be that the only change worked in him by his "studies" in literature was that, whereas he was formerly only an ignorant, he had now become a fool as well. Likewise, the tyro in music who cannot secure the guidance of some experienced hand may be excusable if, in endeavoring to familiarize himself with meritorious music, he shall select only that which bears the names of those masters whose works have become classical. The label is here a guarantee of assurance. But when that same tyro, after he has played (badly) a half dozen compositions by Beethoven, Mozart and Mendelssohn, thinks he knows it all and sneers at everything that they have not written, he remains none the less a tyro, though he has become a much greater ass. A man who cannot tell whether a poem is beautiful until he knows the name of the poet, knows nothing about poetry, and one who cannot tell whether a musical composition is good until he has heard the name of the composer, is just as "wise in his own conceit"—and, continuing the proverb, "there is more hope of a fool than of him." Live in his younger days, frequently tried the label knowledge by playing in the same concerts works by Beethoven and Pixis, and transposing the numbers in his performance. Invariably, Pixis' compositions, bearing the label of Beethoven, were rapturously applauded, while Beethoven's compositions, bearing the Pixis' name, received but a sort of perfunctory applause—other words were "damned with faint praise." This may serve as an example of the label knowledge (or rather ignorance) of society. But musicians furnish too many examples of similar ignorance, and many more of personal prejudice. As an example of the latter sort, we might tell a little story which, though not new, has never been in print. Years ago there was in St. Louis a certain lady, who shall remain nameless, but who was a good musician. At the same time, the volunteer choir of the little Italian Catholic church consisted of the best singers in the city, among whom were the famous Helmsman, then in his prime, Hunner, the basso, and several other ladies and gentlemen under the leadership of Mr. Charles Kunkel, who also acted as organist. The lady in question was known by the last-named gentleman to have spoken disparagingly of one of his compositions, and she determined to give a lesson. The choir had been assiduously rehear-

ing Cherubini's "Imperial Mass" for some special occasion, and was ready to give it in first-class style. On the Friday preceding the Sunday when the mass was to be sung, Mr. Oscar Steins, now with Steiny and Sons, who was also a member of the choir, called upon the lady and invited her to come down the next Sunday and hear Kunkel's new mass. She came. The mass was excellently rendered. On the church steps she was met by Mr. Steins and asked what she thought of the work. "Pshaw, a lot of operatic trash jammed up together!" was the brief criticism. She was set right as to the author, the right label was exhibited—tableau!

Whatever its source or origin, whether ignorance or prejudice, or both, label-ism—if we may coin a new word—is certainly the greatest evil with which new composers have to contend, and perhaps the greatest drawback to the progress of music. To expose it wherever possible, and condemn it at all times, is not only a right but a duty.

## ARMY MUSICIANS.

**M**R. E. M. WALKER, bandmaster at Fort Custer, Montana, indorses the views expressed by us in reference to the government's duty in regard to army bands, and calls attention to another evil of the present system in the following letter to "The American Musician":

PORT CUSTER, MON., JULY 8, 1886.  
ED. AM. MUS.—I noticed in *THE AMERICAN MUSICAL* of July 3d a quotation from *Kunkel's Musical Review* of the 27th of June, in which it was stated that you were entirely in accord with my views that I thought you would excuse me for trespassing on your time to state that I have no approval of said article, and urging you and others to use their influence and the powers that be to legislate in favor of paying the members of army bands for their services. I am sure that it is just to them to compete with their brethren in civil life. If army bandmen were paid properly, they would be able to devote all their spare time to their duties only, and spend their spare time in perfecting themselves in their playing—as it now is, the army bands are doing more injury to citizen musicians than the regular bands. The regular bands are a band in the army, and by the time his time is over if he has fair ability and perseverance, he launches out into the world as a professional musician. According to the regular course of enlistments and discharges, there are about 200 annually who would, if properly paid, be able to support their families, and so much in earnest about it, that they would write more than you would want to read, perhaps; so will close with sincere hope that you will

Respectfully, E. M. WALKER.

## ANCIENT AND MODERN VIOLINS.

HERE is probably not one musical instrument about which more has been written than the violin. This instrument, with its singing quality of tone, though small, is, probably the most difficult of any to construct perfectly, because, in a perfect violin, every note must be even, clear, distinct and powerful. It has been made in different styles, varying especially in the swell of the back and top. The high model produces a deep, tubby quality of tone; the flat, a full, round, singing tone.

The violin attained its present form in Brescia and Cremona, where, in the sixteenth and seventeenth centuries, many talented makers existed. The first of these was Andrea Amati, who made Maggini, the latter a pupil of the former. Gaspar da Salò is entitled to the credit of being the first to make violins in their present shape. His instruments were of the type known as the "Old Bull." Maggini altered the model and, as well as the shape, he changed the construction, broadening the body, and thus producing a deeper quality of tone. The makers of the sixteenth century and the violin makers of Cremona continued to change the model until Stradivari's time; he it was who introduced the form which has since remained the perfection of all. The founder of the Cremona

school was Andrea Amati. He had two sons, Antonio and Hieronymus, who worked together with Nicolo Amati, the greatest maker of the family. The Amatis were the first violin makers in Cremona, the most renowned being Antonio Stradivarius. The Cremona violins were first brought to general notice in the latter part of the last century. At that time, every one who could afford it purchased a Cremona. Collectors bought all they could find, and the genuine labels were taken out and put into the imitations. Many of these instruments are very scarce; they command from five to ten times their value. If in good condition; this is, of course, a relic. The Cremona violins have had a great amount of playing since they were made, and have lost their power, especially on the lower strings. Many have been improved, and after several years of constant use, they are found to be better than the original, and that it does, because the continual vibrations and old age make them weak. Some violins are made of maple, and some of spruce. The violins of superior quality could be made. Somewhere has the endeavor of violin makers to prove that they are the best. The Cremona violins are marked thus in this country. Here we have various makers who make fine violins, and all are pushed to the front. The best maker is the one who does best. How far this claim goes, depends entirely upon the maker's knowledge of tone-quality and the materials used. The first thing to be considered is known by the maker: first, the selection of the wood; second, the outline, swell, etc.; third, the thickness of the plates, and the manner of graduating, and the right thickness for the quality of the wood, as also the base bar, fourth, the quality of the varnish. If a maker does not possess this knowledge, he cannot make an instrument that will be highly appreciated by the connoisseur. If he has not the skill to make a good instrument, of course, upon the knowledge of the purchaser. If he has learned on a poor instrument, and played for years, he will not be able to tell the difference. He will continually keep changing his instruments, because he does not know a good one when he sees it. The Cremona violins are made by the makers can please different parties in the selection of violins. Violins are made that sound loud; some that sound soft, and some that have the correct quality of tone, therefore, can only be known to the connoisseur. Violinists who cannot purchase a Cremona violin, and who do not wish to should purchase modern instruments best suited to themselves and their style of playing. — *Continued*

## JENNY LIND AND THE COLONEL

**I**T was in the year 1840. Jenny Lind was already accepted by the critics and the public of Stockholm as an artist of the first rank, but she had enough common sense to know that she was far from being a finished artist. Therefore, she concluded to visit Paris for the purpose of studying under the celebrated Garcia.

The success she had scored in Stockholm naturally led her to dream of achieving similar, or even greater, triumphs in the capital of France. Shortly thereafter, she was invited to give a concert in Paris, well known at that time as one of the finest *salles de concert* of music, was her neighbor at a banquet given in her honor. The sole subject of her conversation was the trip. Her fascinating tales of Paris grew more and more amusing as the evening progressed. Her eyes sparkled at the thought of going to Paris. She desired to spend there as nobody had yet done. She wanted to see all, and extort the homage of these southern people. "Or do you not think as I do, Colonel X., that my hopes will be realized?" she asked her neighbor.

"Yes, as extraordinary as beautiful: but—but

"Am I not capable of acting my parts, or of imparting to them their true character?"

"Well, why this 'but'?" You seem to want to ease me, Colonel X."

The bursting of a bombshell could not have been more of a surprise than this answer. Indignation

and wrath were the feelings that at once took possession of the fair singer. The joy that prevailed vanished; the wine remained untouched; and when

at last the dinner was finished, she accepted the arm of another to conduct her from the dining-room, instead of that of Colonel X., whose polite request to be permitted to have the honor of doing so she ungraciously declined.

Having returned home, she continued to bear those horrible words reverberate in her ears—"like a goose!"

"No, this was really too much; but what if, indeed, he were right?"

All night these words caused her to toss restlessly on her couch, and drove sleep from her eyelids. The next day, she called upon a mirror manufacturer, and ordered one of his largest mirrors. After it had been placed in her studio, she requested the ablest ballet-master of Stockholm to call upon her, and began, with characteristic energy, under his guidance and tuition, to acquire the art of walking and standing. She studied the gait of persons, the art of gesticulation, etc. And when she arrived in Paris, this study became almost her chief task.

[illegible]

"How long do you intend to keep your lady waiting, Colonel?" she asked at length.

"I have longed for this moment, to thank you for the honest opinion you gave me, and which none of my other friends dared to express. I now know how truly you spoke, for whatever improvement I have made in Paris I owe to your honestly expressed opinion."

EVOLUTION OF THE PIANO.

## EVOLUTION OF THE PIANO.

**I**N an interesting lecture on music and musical instruments by Mr. William B. Roebmer, of Philadelphia, the following history is given of the harp and the various musical instruments founded upon it, ending with the piano.

[illegible]









# SPRINGTIME.

W. Goldner.

*Allegretto ritare. ♩—80.*

Night in gales sang yes-ter-day,

Now the larks are sing-ing; Mys-tic meanings has the lay, New born rapture bring-ing.

Springtime! what a mag-ic spell Thro' the soul is go-ing! And hushed nature heard it swell,

All the buds are grow-ing. Bear-ing blessings o'er the earth Ring the wondrous sto-ry,

While im-mor-tal hearts have birth, Echoes of its glo-ry. Bearing blessings

Ped.

der the earth, Rings the wondrous sto-ry, While im-mor-tal hearts have birth, Echoes of its

Ped.

glo-ry. Sim-ple dances in the skies, When two hearts are plighted,

Ped.

Thro' the gates of Par-a-dise, Float the pair ni-ni-ted. May bells, too, a dain-ty chime

Ped.

To the twain are send - ing, Love that blooms in vio - let time Finds no wintry end - ing,

*cres.*  
Love .... that blooms, Love .... that blooms, Love that blooms in vio - let time ....

*cres.*  
Finds no wintry end - ing! Love .... that blooms, Love .... that blooms, Love that blooms in

*rit.*  
vio - let time Finds no win - try end - ing! .....  
*rit. molto.* *al tempo.*

# RIGOLETTO.

(Verdi.)

Franz Liszt.

PRELUDIO.

*Allegro.*

*agitato.*

*acappiccio.*

*rinforzando.*

Ped.

*rinfors.*

*poco rall.*

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

*Allegro*

*velocissimo.*

Ped.





8

Cadenza II.

*ad lib.*

*una corda*

*il canto ben marcato ed espressivo.*

*rinforzando assai.*

*una poco marcato.*

*tranquillo.*

*una poco marcato.*

*tranquillo.*

*rinforzando.*

Ped.

The small notes may be omitted in that case use fingering at A. When the small notes are played use the fingering at B.

*dolcissimo.* *poco cres.*

Ped.

*p leggiero.*

Ped.

*pp*

Ped.

*cres - ren - do.* *poco accelerando.*

Ped.

*molto.*

Ped.



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff, and the bass line is indicated by a bass clef and a few notes. The second system continues the melody and includes a 'Ped.' (pedal) marking. The score is written in a style typical of early 20th-century sheet music, with a focus on the melody and a simple bass line.

*dolcissimo sempre una corda.*

*pp*

Ped.

*dolcissimo.*

Ped.

*cres.*

Ped.

*reloce crescendo.*

*martellato.*

*rit.*

Ped.

*Con sonna passione.*

*dolce.*

*pp*

Ped.

8----- *CREN.* *molto.*

*pp*

Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8----- *rinforzando assai.* *poco rit.*

*marcatissimo.*

Ped. Ped. Ped. \*

8----- *or this.* *p* *8--- a tempo.*

*ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8-----

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*rinforzando. assai.* **ff rit.**

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*marcatissimo.*

8

*a tempo.* **ff**

Ped. \* Ped. \* Ped. \* Ped. \*

*non troppo retace.*

8

*piu cres.* **ff** *rit.*

Ped. \* Ped. \* Ped. \*

8

*a tempo.*

Ped. \* Ped. \* Ped. \*

8

*piu cres.*

*ff*

*rit.*

Ped. Ped. Ped. Ped.

8

*a tempo.*

*ff*

*dolce.*

*una corda.*

*rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Presto.*

8

5 2 3 1 2

8

*ff*

*ff*

Ped. Ped. Ped.

8

4 3 2 3 2 1

8

*ff*

Ped. Ped.

# CUPID'S ARROW.

(Frauenliebe—Wälzer—Fahrbach).  
Secondo.

Carl Sidus Op. 78.

Tempo di Valse  $\text{♩} = 80$ .

*Pedale ad lib.*

*mf*

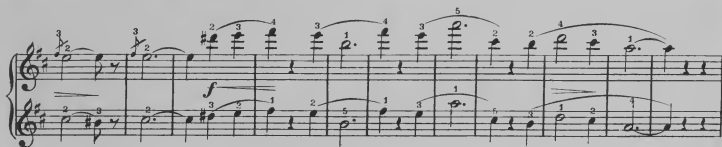
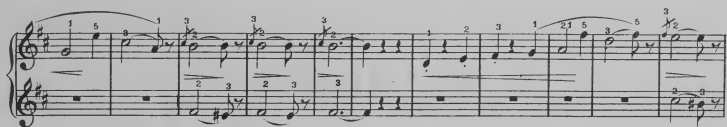
# CUPID'S ARROW.

(Frauentliebe - Walzer - Fahrbach.)

Carl Sidus Op. 78.

Tempo di Valse 0.-89

Primo.



Secondo

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



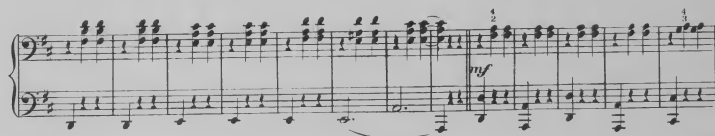
Primo.



Cantabile.



Secondo.




Primo.



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*p*

*abnehmend.*  
*decrescendo.*

*p*

**FINE.**



Repeat from the beginning to Fine.



*mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*cres.* *ff* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*cres.* *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*cres.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Cantabile.* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The piano part features a repeating bass line with a pedal point. The voice part consists of a single melodic line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "mod. viv." (moderately lively). The score is divided into five measures, each with a "Ped." (pedal) marking. The piano part includes a variety of chords and intervals, including octaves and fifths. The voice part includes a variety of notes, including eighth and sixteenth notes. The score is written on a grand staff with a treble and bass clef.

[illegible]

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, while the bass clef contains a simple accompaniment. The score includes a piano (p) dynamic marking and a 'Ped.' (pedal) instruction. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The bass line is composed of simple eighth notes and rests. The score is divided into measures by vertical bar lines, and the overall structure is a single line of music.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is written in G major, 2/4 time, and includes a 'Ped.' (pedal) marking. The vocal melody is written in G major, 2/4 time, and includes a 'Ped.' marking. The score is for a single system, with the piano part on the left and the vocal part on the right.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The score includes a 'Ped.' (pedal) marking and a 'Cresc.' (crescendo) marking. The music ends with a double bar line.



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## CORRESPONDENCE.

BOSTON.

BOSTON, July 29, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW.—The winner of our "discontent" has been succeeded by a summer of worst content to the critic, for the concert, have ceased and he has temporarily repose from a note, meat diet, and may therefore cure his musical indigestion. But this is the fault of the Music Teachers' National Association. I cannot think of speaking of all that took place during the very interesting season, the convention as a whole was a grand success. All the concerts and lectures were well attended, and the debates as a rule were lively without acrimony. There were a few hitches, however. The essay on "Chamber Music," by Carl Pöhl for example, was decidedly personal although very clever. To satirize a certain composer, and to do so in a personal manner, is the fault was certainly carrying on the French maxim *de dire tout et de tout dire*. Every time he got up, however, with his book in his hand, the president got up with his gavel in his hand, and cried him out. "If the other super-musical incident into your correspondence—I need say nothing as they will appear in the records of the session, which will soon be printed. The chief pianists of the meeting were Messrs. Foster, Richter and Lander, who each gave complete programmes. The chief organists were Messrs. Charvett Eddy, E. M. Bouman and J. O. Loring, the last named of the three, did this work because of a violent fall while riding, a great loss to himself. The concerts, numerous as they were, were very helpful of interest, because they introduced so many original compositions. The greatest of these were Thadewicz's two symphonic movements, Parker's Bostonian horn quartet, "The Bostonian," Foster's "Piano Sonata," "Sensation," Paine's "Glorious Invention," Geo. E. Waring's "The Bostonian," and the Bostonian's "The Bostonian." The Bostonian's "The Bostonian" and the Bostonian's "The Bostonian" have done so much good for music in America that they are mentioned here.

In mentioning the above as the greatest works given at the convention I do not intend to take the responsibility for the rest of the works performed. Lavallée's operatic scenes were of melody and power. Thadewicz's "Sole Concerto" was characteristic Stanley's "City of Freedom" was dignified, and a Latin culture was historic, etc. etc. J. O. Loring's "Marching Music" one may say that it is realistic in the highest degree. I fear to do it justice if I say that it impressed me as so vigorous as to become cynical. It goes beyond the line, in a musical effect, in order to be successful. Besides the absence of these, the notes given nearly at the end of a long concert, and were not well placed by the orchestra. There were some dissensions improved on the occasion, for which Mr. Kelley must be held responsible. There were some commendable points in Mr. M. Benedict's Piano Concerto, although this was very much of a new thing. I certainly, no more after such concerts to deny balance and good locality of the concertmaster. Not that one cure for concertists takes hours long, made up of native was extremely, but there was so much of it, and so little that in the collection that there was very much hope.

Besides the Music Teachers' Convention, the past month saw the commencement exercises of the New England Conservatory of Music for 1886-87, and these also extended over the larger part of an entire week. The students of diploma took place at Tremont Temple and the pupils receiving diplomas were one of the United States and the Canadian provinces and Europe as well. Among the exercises which marked the close of their annual spread, J. L. A. Henry was the toast master, and most fittingly filled the post. Hon. Rufus Frost, Miss Clara Lindner, Mr. J. D. Hain, Dr. Tugwell and others made addresses, and Mr. Louis C. Frost read a poem which combined both the humorous and the pathetic sides of the event.

The Conservatory is not entirely closed even in the summer. At present there is a mild summer term being given there to such pupils as find the summer to be their only leisure time. Many Southerners come to Boston during the hot months and have the chief of the opportunity to study at the Conservatory has engaged an important new teacher in this recent department, who will be spoken of in the next letter from CORNER.

One of Schubert's greatest works is lost to the world. Sir George Grove says that the great work of the composer was Grand Symphony, which had been before him as long. The great Schubert's efforts recently in writing a new and the first as preparation for it, and an allusion in a letter of "Seinfeld" shows that at the beginning of the century, he spoke of the thing as virtually done. That it was actually put to rest at that time is due to the fact that it was the result of many of Schubert's, who also informs us that "It was a special favour with its composer. There was a difficulty to be done that Schubert was engaged during 1828 upon some such work. So much is proved by the reference to Schubert's last work. But one of the strangest incidents in musical history is its utter disappearance. While the composer was in his composition, have survived all vicissitudes, and well-nigh every work of the master is accounted for in the "Grove's Dictionary" line vanished as completely as those Central Asian rivers which desert sands devour.



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**TRADE NOTES.**

OFFICE OF  
JACOT, JULLIEN & CO.  
27 N. 4<sup>th</sup> ST. LANE  
Notice.—By mutual consent, MR. CHAS. E. JULLIEN  
retires from our firm on 1st Sept. 1886.  
The business will be continued by the remaining partners  
under the firm name of JACOT & S<sup>ON</sup>, who have assumed all  
liabilities and collect all outside owing accounts.  
JACOT, JULLIEN & CO

New York, July 16th, 1886.  
Referring to above announcement, we take this opportunity  
to express to our friends our appreciation of the extensive  
use in the past, and assure them that with increased facilities  
as in the past, and assure them that with increased facilities  
larger stock and several valuable improvements in our new  
boxes, among which is our INVALUABLE SAFETY CHAIR,  
we hope to receive, and shall strive to merit, a continuation  
of their patronage in the future.  
Respectfully,  
JACOT & S<sup>ON</sup>.

CARTER (O. W.) the irrefragable, sends us printed copies of  
recent letters from houses that handle the new Grovesden &  
Fuller piano, all of which speak of it in terms of praise as a  
good and popular instrument. Among the houses so writing  
are: Jno. A. Bryant, Chicago, D. P. Faidle, Louisville, E. T.  
Manville, Washington, Jos. Harris, Columbus, O., and J. A.  
Manville, Towanda, Pa.

Messrs J. C. & P. Fischer write us: "The hot spell is here,  
but it does not affect the demand for the 'Fischer' piano,  
as we find our shipments this month will exceed their former  
age. Fancy woods are being used more and more, and walnut  
and mahogany cases are most in demand. With a new stock  
of upright and various designs of fancy cases in process of  
construction we find plenty to keep us busy."

J. C. KURTSMAN, in date of July 15th, sends his compliments  
to the REVIEW and adds: "Since my last visit to you, we have  
just completed a new designed Upright in exquisite style. It  
is in a mottled walnut case, and we are getting another style  
in an elegant case, which we have great hopes for. We have  
an exceedingly fine retail trade, having sold more than 100  
in the last of July, which we think is something unusual for July.  
Our wholesale is increasing daily, receiving orders through out  
the West. We have all we can do to keep up our full stock."

The Baltimore Sun says:—The piano warehouses of Messrs  
Wm. Knabe & Co., Nos. 24 and 26 West Baltimore street,  
have, since the late renovation, been greatly improved. The  
Quarterly, of Baltimore. The ceiling is in rib work in panel  
form, with the ceiling in rib work in panel form, with the  
fringe, side walls and valances are in fresh paint. The  
work, the surface being artistically manipulated while still  
a variety of forms, resembling embossed or repoussé work.  
The prevailing color is olive in various shades.  
By metal tins. The general effect is rich and elegant, and  
the work is of a character peculiar to Messrs. Knabe &  
Quarterly. The rooms were supplied with crystal chandeliers  
by Messrs. C. V. Davidson & Co. The Messrs. Knabe main-  
tain a musical library, containing musical periodicals in all  
languages.

IMPROVEMENT IN PIANOFORTE.—The New York Tribune,  
speaking of the Mason and Hamilton piano, says:

The new mode of construction introduced by Mason &  
Hamilton in upright pianofortes, consisting mainly of a different  
method of stringing, is an unquestionable success,  
accomplishing even more than was expected from it. By its  
invention, and becomes in important respects the very best of  
the several forms of this instrument. Not that it equals in  
power the much larger and more expensive grand piano,  
but in pure, musical quality of tone, which is the most  
important excellence, these new uprights present a refinement  
and tenacity hitherto scarcely attained in any piano.  
From the accurate and exact holding the strings by the new  
mode of fastening, and the greater freedom of action allowed  
the sounding-board in the performance of its all important  
functions, come more perfect vibrations of the stringer, and  
reflection and development of these vibrations, resulting in  
tones which are equally pure, free from that nasal or  
sound without pitch—which is the result of imperfect and  
lamely reflected vibrations.

As pianos generally are constructed, the strings are held by  
wires pinned into wood, which are turned in either direction  
to regulate the tension and pitch of each string. Serious  
objections to this mode of stringing are occasioned by the  
uneven fastening. Another holds the string by the friction  
of the pin upon the wood, which becomes less and less secure  
the instrument is tuned. The wood in which the  
pin is held is also sufficiently influenced by atmospheric  
changes by swelling shrinking, etc., with humidity or  
dryness of atmosphere, heat, cold, etc., to affect seriously the  
pitch of the string. In some cases the chief difficulty, so  
pitch of the string, is the position of the stringer, so  
of the pin in the socket, or change in the position from swelling  
or shrinking of the wood is sufficient to throw the string out  
of tune.

In the improved method of stringing introduced by Mason &  
Hamilton wood is entirely dispensed with. The frame is of  
solid metal, made strong enough to bear every possible strain  
upon it. The strings are fastened to this metal frame by  
metal fastenings. Here is no wood subject to atmospheric  
changes. The frame, strings and their fastenings are all of  
metal, and so the vibrations of the strings are not interfered  
with by the unevenness of the wood. The tension of the strings  
is overcome by some use and a few tunings, must stand with  
the greatest precision, rendering little or nothing during neces-  
sary. The slight changes even in metal by varying degrees  
of temperature in the frame and strings alike, so affecting  
the chief advantages of this system are in the fact that the  
tension of the strings is secured by the accurate holding, securing more  
perfect vibrations of the strings and the dispensing with the  
heavy timber frame which greatly obstructs the action of  
the sounding-board, whose office it is not merely to reflect but  
to impart the vibrations of the strings to the air.

The great advantage of standing in tune will perhaps be of  
greater practical importance in these pianos than the im-  
provement in tone. The difficulty of keeping the piano in tune  
has been the bane of many players.  
Mason & Hamilton have introduced some minor improve-  
ments in their pianos but the one we have specified is that  
which gives them their characteristic excellence.

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A statue of Hector Berlioz will be unveiled at the Place Vintimille, Paris, in October next, for which ceremony elaborate preparations are being made.

Dr. JOSEF JOACHIM has accepted engagements for concert performances during the entire month of January next in Paris and the provincial towns of France.

ARELINA PATTI likes to play billiards. Not long ago, Vignaux came to give her a private exhibition. "Can you not teach me to play as you do?" she asked. "Yes, if you will teach me to sing like you." Had her there.

We call the special attention of both ladies and gentlemen who may be interested in medical education to the advertisement of the Homeopathic Medical College of Missouri, which appears elsewhere. Personal acquaintance with all the members of the Faculty of this old and tried school enables us to say that it is one of unusual ability.

PEDALS for the piano-forte were invented and patented by John Broadwood in 1783. Before that time, hand-stops had been applied; but the invention now perfected was his work. In 1787, Watton, an Englishman, patented a soft pedal with shifting hammers; and in 1789, Stein, of Augshurg, patented a soft pedal with shifting action.

ONE Gordon, a vocalist of the last century, rashly accused Handel of accompanying him badly, and added that he would jump upon the harpsichord and smash it. If the composer did not change his style. "Let me know when you vill do dat," said the Saxon master, "and I vill advertise it. I am sure more people vill come to see you shump, den vill come to hear you sing!"

Of Paganini, Liszt said: "No one who has not heard him can form the least idea of his playing. The fourth string performances, the tunes in harmonics, and the arpeggios used as he used them, were all new to the public and the players too: they sat staring at him open-mouthed. Every one can play his music now, but the same impression can never again be made."

A FRENCH physician, Dr. Sandras, is said to have discovered a means by which any given human voice may be considerably increased in its compass or its *timbre* improved, his treatment consisting in the inhalation of certain chemical substances. The results have been submitted to the Paris Congress of Medicine and the Academy of Medicine, the result of whose investigations will be looked forward to with much interest.

This mother of Paganini is said to have seen a wondrous vision, respecting the future of her marvelous son. She related her dream to him in these terms: "My son, you will be a musician! For an angel, radiant with beauty, appeared to me in the night, and said that any request I might make should be granted. So I asked that you might become the greatest of all violinists, and the angel promised that my desire should be fulfilled."

"'Twas ever thus, etc." Some two months since we published "Schubert's Adieu," written expressly for the REVIEW. The *American Musician* republished it, changing the title to "Schubert's Last Song" and omitting credit. Now comes the *North's Music Journal* and publishes the story crediting it to the *American Musician*. This sort of thing is getting too common to be funny, and we may find it necessary to protect our copyright matter legally.

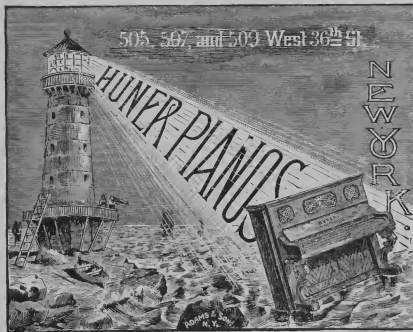
A CERTAIN musician was passing No. 3413 Chestnut Street recently on his way home from the lodge (i.e., about 1 A. M.), when he heard a soprano voice which he did not recognize as that of Mrs. Pretorius. Inquiry revealed the fact that it was Miss Pretorius, a resident of the planet earth only since the 7th of June. Her persistency in vocal practice, even in the "wee, amn' hours," lead her fond parents and their neighbors, for two blocks around, to think that she is to be a second Patti. "So mote it be!"

*Ditson's Musical Record* is authority for the following:  
 ENGLISH AS SHE IS WRITTEN. Dear Sir: please send me A  
 musk starcator (Musk Instructor) & a Cat loge of Hand Bass  
 Band. Please send me yore Dress of your Name & hen (when)  
 I Wright to you my letters Will come to you. I want tor seek  
 for som hornes. I want Plck thim out. I want tor see the  
 Catloge Bfore I send for thim. Please mark the musk starcator  
 in Cod on lived (on delivery) Paid on lived. ritten soon to you  
 Return Mail. (Excerpt copy of a letter received by a music dealer.)

THE *Houston* (Tex.) *Post* gives an account of the meeting of the Texas Music Teachers' Association which met this year in Austin, and speaks of it as an unqualified success. The work of Messrs. Brouen, Ragedale, Clark and Herzog is especially commended. Mrs. Townsend, "Austin's charming pianist" won great applause for her rendering of Liszt's Rhapsodie Hongroise No. 6, while Mrs. Gilbert carried off

We always welcome the news of the successful operation of State teachers' associations.

CHARLES F. LOCKE, manager of the American Opera Company, asked concerning the reason Mrs. Hastreiter's withdrawal was answered: "I think Mme. Hastreiter has behaved with some lack of good judgment. She was engaged by us for the season at a certain sum for fifty performances. A week after the contract was signed she performed for one week and then she told us she was going to leave. We offered to talk over next season's contract we offered again to double this sum, as the season was to be longer. She demanded just double what we offered, and said she had had an offer of that amount from the Metropolitan people. We were forced to de-



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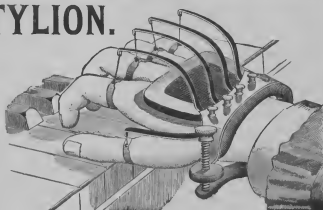
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SAINT-BARN is a remarkable improviser. His improvisations on the organ, when he was at the Madeleine, were astonishing for their brilliancy, fluency, and ease. Of course, and he can, apparently, work with elaborate skill upon a difficult theme at the throat organ. It is a shame that one so unapproached by school who was improvising so expertly on the piano, and accompanied him in the choir with such accuracy and melodic clarity. Afterwards he sat down at the piano, and improvised magnificently on the improvisation of Schullhoff—*The Theatre*.

AN ANECDOTE ABOUT GOUNOD.—Some years ago, after a charitable concert where some work of the master had been performed, Father Didon, who happened to be in the audience, wished to be introduced to him, and was introduced to the green-room, where he was met by the embarrassed looks of Gounod, the brothers Hottet, and other veterans of the Bohemian tribe. Gounod rushed to the black-robed priest, and, bending low his head, said, "Monsieur le Curé, excusez-moi, mais je suis si fatigué, que je ne puis vous parler." He then knelt on his knees and exclaimed: "Blessus tu, O Father!" Then Father Didon, feeling at once the ridiculousness of the situation, mildly answered: "Get up, Monsieur. Here it is yours to bless."

THERE is no doubt that played in ancient times a varied assortment of instruments before the domestic tyranny of the keyboard was an interesting, but as called modern times, however, the lady violinist of Mozart's time will be remembered, but there is an interesting, but as called modern times, however, the lady violinist of Mozart's time will be remembered, but there is an interesting, but as called modern times, however, the lady violinist of Mozart's time will be remembered.

MR. V. DE REX, AVIC, the general President of the St. Louis Browns, "Champions of the World," gave his club and the managers of the pro baseball team, the St. Louis Browns, a treat upon their second Eastern trip. Speeches, songs, music by the band, etc., etc., enlivened the occasion and made it memorable. The boys have no more on that peninsula and will foreclose it before the season is up. By the way, Mr. von der Air has added a preliminary concert to the other attractions of the ball game that is played at his park. A genuine Gypsy band furnished the music on two occasions last night. The Knight Templar Band, under Prof. Richter, is however, the one really employed.

The Russian comic songs, says Archibald Forbes, are full of "imp" and verve; and they always have a rattling chorus in which every one will be hearing John while the finger combs the strains of his chorus with a ludicrously fantastic breakdown, in which he seems to dislocate every joint in his body. The plaintive melodies vibrate a strange pathos that swells the throat of the listener, even although they may under stand nothing of the words. And the grand chant, with which his massive, voluminous move forward into their glow with the true color of fighting order. There is a legend of a battle song which, and fight like men possessed.

The influence of the soft palate upon the pluck of the voice is relatively due to the action of the palatal muscles, which pass from the soft palate down to the upper border of the thyroid cartilage, and thus the plucking of the soft palate in conjunction with the muscles just named, has the effect of approximating the vocal cords to the pharynx, thereby narrowing the tube above the vocal ligaments, and assisting in the formation of the high tones. The influence of the soft palate upon the quality of the voice is lessily demonstrated, and depends entirely upon its degree of closure with the back of the pharynx, and the greater or smaller amount of nasal resonance consequent thereupon.—*Laconic Bromide*.

ANTON ROBINSTEIN has deposited \$12,500 in the Russian State bank of St. Petersburg, to form a fund for a musical award, to be given away for the first time in 1900. The interest of the money is to be divided every five years, to the extent of 10,000 francs, amongst young musicians and composers, of from twenty to twenty-six years of age, who may show special talent. A single individual may receive the prize several times, or it may be divided between two. The award is not to be made until the year 1900, but will be given away alternately in St. Petersburg, Berlin, Paris and Vienna. Nationally, religion, etc., are to be entirely ignored in making the grant, and talent alone is to be recognized. Ladies are expressly excluded from participating in the benefit of the fund.

Our conferee, the editor of *Church's Musical Visitor*, says in his last issue:

"We regret that our absence from the city last month, caused us to miss the highly colorful call of Mr. L. D. Foulke, of St. Louis, the editor of *Church's Musical Visitor*, who came to Cincinnati as legal adviser of the St. Louis B. Club during its recent visit."

Mr. Murray's statement might lead his readers to think that the St. Louis Browns had to take a legal adviser to tell them what degree of "rubbish" is an umpire's decision would justify his immediate assassination. As a matter of fact, the "Browns" are all "once good or right" rightness, and strike need only the ball. It was an adviser of the manager of the Browns and as an investigator of the doings of an alleged wicked player of the Cincinnati Reds, the Chicago Tribune, that we had the pleasure of visiting Cincinnati. We intended to call on Mr. Hitting of the Standard, also, but could not spare the time. Better luck next time!

A RICH of Belgian instrument-makers have manufactured for a new piece at the Alhambra some circular trumpets, after models actually in use in the army of ancient Rome. The two instruments now ready are the *bellator* and the *bellator*, or *bellator*. Both instruments were referred to in Horace's first ode to Mæcenas.

Mulio—*Struts Juvent*, et *Illo tunc*

Præstat solitum.

The (few) few low-sounding trumpets of the Romans, and the present specimen is copied from most famous of the ruins of Cerveteri and now preserved in the museum of the Vatican. The tube of the instrument is an iron tube. It was the infantry lance of the Roman army, and the present instrument is isolated from specimens found in the excavations at Pompeii and lies in the National Museum at Naples. It is believed by the House of Lords of London that "nobody" discovers the actual trumpet or *trumpet* horns, or the like of which the House of Lords of London has a number of Jericho, these Roman instruments must be considered the direct ancestors of the modern family of brass instruments. However, stated that an Etruscan tube capable of being played on exists in the British Museum.

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"Oh! what shall I do?" was the song that he sung.

And his voice was terribly bad.

On each note with a ridiculous quiver he hung.

In a way indescribably sad.

Six verses he warbled, yet reached not the end.

And once more came upon the refrain—

"Oh! what shall I do?" when the voice of a friend

Answered, "Sing, oh sing once again!"

MAYNARD of opera houses to the musical director: "Herr Capellmeister, I wish you would take your tempo fortissimo than usual, so that we may save gas."—*Piccolino Blatter.*

"Yes," said Aunt Kate, "Tilly has a very sweet voice!"

"Now, I understand," said little Johnny, "why cousin Tom had his mouth so close to Tilly's last evening; he must be awfully fond of sweet things."

Snooks, the violin virtuoso: "How did you like the new German symphony? Found the theatre boring; I was surprised to see such a degree of professional success achieved by a Lehmann (German)."—*London Post.*

"Oh, don't drink it, Jack, it will make you thirter" said a girl on the beach to her little brother, who had a cup of sea water in his hand.

"What's the odds?" said Jack, gulping it down, "there's plenty more."

MAYNARD,—"Why, Nellie, how pale you look! Have you been sick?"

Nellie (four years old, just returned from an unusually comported supper)—"Yes, but I wasn't allowed my cake and I'm better."

Here little brother (holding up the cat)—"Say 'Boo,' Mr. Spots!"

"What for, Bobby?"

"I want to see if you can. Sister says you can't say 'Boo' to a cat!"—*The Judge.*

"Tut-tut," said Miss Emmeralda Longfellow, entering a music store on Broadway, "I have been a piece of music for my little brother, who plays on the piano."

Here miss, in great haste, pulled out a piece of music.

"Only 50 cents," says he, much farther advanced than that, for last night I was a piece of music. Haven't you something for a dollar?"—*Times Miffling.*

JOHNXY and his elder sister made up the class and Johnny had come to rely on his sister's mastery for his lessons.

"Johnny, upon what does the earth revolve?" asked the teacher.

"Ax is," replied Johnny, scratching his head to evoke an idea.

"Correct."

And as Johnny afterward explained to a companion, he was the "muzikalist boy in creation."—*Tid-Bits.*

"W'y how yer do, Nancy?" said old Hester, addressing old Sanderson's daughter.

"Odd 'yer get married last Saturday night?"

"No, the wedding' datome of odd 'tike take place."

"W'at'de didn't, gel?"

"Well, case per w'at's but thirteen present."

"All foolishness. You outnumber 't'elise in no sich foolish 'speelion ez dat." "I clear to goodness, you makes me embarrassed 'yer puttin' offer weddin' 'fo' behav' der wait but thirteen dar."

"W'y't yer sen' out and inguise the fo'teen pusson ter come?"

"Well, dadd'y did do and beg him ter come."

"Well, w'y't yer go ahead and let him erlone?"

"W'y?"

"Case de f'reen' man was de pusson what he'd promised ter marry me. I telly yer, Aunt Hester thirteen is bad luck."

The following comical blunder, caused by an error in transposing matter after the form had been made up, occurred in an Eastern paper during "Nelson's" last visit to this country.

The inside form was last ready for press, when it came the editor with an item which must go in. The form was unlocked on the bed of the press, and the item set up and put in, and in making room for it the foreman had to transpose and over-run matter from one column to another. The result of his manipulations was discovered after the edition had been worked off and mailed.

On the editorial page was an article, written in the editor's grandest style, on the first appearance of Charles Nelson, who had delighted the people and enraptured the impassible editor by her wonderful singing of Robert's grand concert waltz "Blue, All Battered and Zecalling." Her words towards the close: "The voice of this waltz is in a simple dirge. Would that we could have her with us always. But alas! that can not be." And this closed the article as he had written it, and the last word had just filled out the last line and also completed a column. In his transcribing and over-running, the printer had contrived to get the closing sentence of another article on another totally different subject was up against the above article, and to give the notice of the divine singer this wonderful ending:

Would that we could have her with us always. But alas! that can not be. Her many criminal shortcomings have at length brought upon her the retributive hand of Justice, and she will give to our excellent State Prison the next three years of her unhappy life.

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